

M-262

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It should be standard practice among us, if you have any feeling for people who are close to you - husband, wife, friends, who, for some reason or other can not come, that you undertake to tell them what transpired during an evening as well as you can and as much as you can remember. It is almost, I would say, an obligation. Because it is as much an obligation if we want to work together when you are close to someone and you want to exchange ideas and try to reach a better understanding, then you also become responsible when that person can not come for perfectly good reasons - baby-sitting, or whatever it might be, that you take over that responsibility for the person, and do as well as you can to try to fill him in, or her. At least to have towards it that attitude that you want to communicate something that may be worthwhile for the <sup>other</sup> person. At the same time, it is also very helpful if you have an idea for yourself that perhaps you should tell someone else, you will listen in a different way. And it is quite necessary to listen that intently, having in mind that you ought to receive it. You are in an entirely different state and a frame of mind. You are not passive. You can become very active in ~~making~~ trying to retain it and to listen almost with two ears instead of with one. Now, you must not make notes. As soon as you start making notes, then you lose whatever the sequence is of the thought. And if there is any particular possibility of logically building up the sequence or developing an idea from simple or fundamental concepts to something that is a little more difficult, you have to have that sequence in order to, when you recall it, to bring back again whatever the final conclusion may have been. And, if you take notes, there are too many little parts in it that will become blank without you really being able to help it. So, the best thing is, that if you want to listen with that in mind, and even for yourself that afterwards you may even have for a little while the idea

that it would be worthwhile to make some notes after you come home, or when you try to report, that there is something in you that starts to register independantly of your own use. That is, something in you takes place that actually becomes interested in recalling it for another purpose. Now, in a person who listens well, both of these things, both of these, you might call them, attitudes of mind, are combined, so that any person, in that state, having trained himself <sup>or</sup> ~~to~~ herself long enough to keep these originally parallel lines separate, can be combined in a person, depending entirely of how they listen and then, at the same time, register that in such a way that they have an easier method of recall. It is a question of recall. That is, you try now, if you think about the ideas afterwards, to visualize how it was, and how the group was, how you were, where you were, and you try to make a picture for yourself. And then, because of that, you will recall <sup>more</sup> many things that otherwise will probably escape your memory or will not be lodged in your memory and will escape your mind. And it is a very good training for to do this. I don't want to give it as a task because some people feel that it is quite impossible for them. At the same time, there are many people who can, if they try, and by getting a little bit more experience, would really be able to recall much more of an evening if they set their mind to it; and afterwards, tried then to write up what actually has taken place, what transpired, what the impressions were for them. And not only to include the questions that they themselves asked and the answer that was given to that particular person, but also your interest in other peoples questions becomes much more acute. I say I don't want to give it as a task, but anyone who wants to undertake it, I'll be very happy to read such notes afterwards. And there is always an opportunity, that if we take a tape of such meetings, that you can check yourself with whatever

you have written to see if it actually was on the tape or if your formulation was right or wrong, I say right or wrong, that is, if your memory was correct. It doesn't mean that that what I said was right because maybe it is also wrong. But, at least you will have a chance to compare it and then have your own judgement about what it ought to be. And, if it is wrong, it will be very interesting if you can prove to yourself that I was wrong and that you are right, afterwards when you remember certain things better than I do. It is a matter of your memory - how far you can get certain things out of your mind, lodged into something that is much more yourself; that is, part of your being. And it is really an attempt to get certain things, not only in your mind but, as it were, distributed over your body, so that you take much more part in it, and that you become much more whole regarding listening and feeling, at the same time, wishing to retain it, wishing to understand it, wishing to have it for yourself as your own possession. Now, one thing you must remember: When you try to write such things down, do not think that it is necessary for you to recall everything. It is quite impossible. We talk about a variety of things, particularly when there are different kinds of questions, and some of the questions may not be your own question at all. And then, to recall exactly what was said or what the questions were and how the answer was, would be impossible because it is not something that appeals to you or is part of you. So, don't get discouraged when, in the midst of a certain recall, in writing it up, that you get stuck, because you didn't know exactly how one thing led to another things. ~~Also~~ Also, I know, since I've seen a few attempts that have been made of this kind, I also know how difficult it is to re-formulate and every once in a while you get things wrong. For that, it is quite right that if you do go through it and it doesn't seem to be quite right, that you again formulate it as a question and

bring it up at another subsequent meeting. So that you really become much more clear about what the ideas are in the simplest form of language that is available to you and to leave alone a variety of different things that, at the present time, can not have any appeal. That is, much too much of the stuff sometimes is too theoretical and too far away and it is really not worthwhile. I've said ~~xxxx~~ once before that it doesn't really matter if you understand everything about the hydrogens and nitrogen and oxygen and all the rest of it, or that you don't really understand what is the relationship between the absolute and the nonabsolute or that you understand the question of time and timelessness and eternity. All these things really don't amount to very much. They're interesting and they are like salt, a little bit of that will be seasoning for whatever you eat. What you have to eat, that is your work. That is, to try to concentrate, to see in yourself what is necessary every day to remember of work, to put ~~xxxxxx~~ to practise whatever you can ~~and~~ remember and then to live in accordance with it. I'm reminded of these kind of things because I attended the funeral of Madame Ouspensky today. Madame Ouspensky probably for yet some of you is or was just a name; is still a name. She was the wife of Mr. Ouspensky. You know him, of course, from In Search of the Miraculous and some of the other books that he has written. And although she was, for the last year, not very well anymore, she still had her so-called authority on the place out in the country in Jersey called Mendham. With her passing, it is a very difficult thing to realize that gradually the people that were surrounding Gurdjieff at the Prieuré, gradually all of them die and there are very few left. And that it becomes increasingly difficult to recall exactly what the situation was when he was alive, because you can't go back anymore and ask different people how it was, how was this and how was that. So that more and

more. we are going to be dependant on certain statements that were made at that time. And, at the same time when that happens, we will be liable to have misinterpretations and misrepresentations of what has happened and as usual, from now on, there will be a considerable amount of misinformation that is going to be spread around and will ultimately find its place in some books or in articles. So much more the reason for all of us who really ~~also~~ don't know much more about Gurdjieff than also that he is a name and that he ~~has~~ written a book, but to be more and more attentive to the understanding of the ideas. So that even if someone who wants to have his name in print and probably thinks that it is necessary to add to his grandeur and stature if he could be printed, that he has used the ideas as he recalls them, that maybe there is a lot of stuff in it which is more and more self-glorification instead of being actually what it is supposed to be, that is, a true history of Gurdjieff. In other words, there will be more and more the possibility of legend. And it is for that that we have to be very careful. We have to be afraid of it. And don't trust too much of the things that have already been published and which purport to be exactly the way Gurdjieff said it. Of course, it isn't true. There are several books which exist at the present time which give an indication and it is very good reading for those who already know a little bit. But those who don't know enough about it, and we in this group we don't really know very much as yet, go very very carefully when you approach the reading of that and don't take everything for granted as if it is the final word. It is, of course, it is not. And each person has a certain axe to grind. And they want to indicate that they are the ~~only~~ ones who really are the only ones who understand it and the others don't. Everybody has that kind of a human frailty, you might say. And all I want to do is to warn against that, although it is right that you read as much about



the different conditions under which Gurdjieff worked, and who was around him and what happened during that time. It is right to get a picture of it. The only way, like an antidote, is that you see what is now written in "All And Everything". Try to understand it and how very close to the line of what is work, what are ideas, what is meant by this. So that, for you, the concepts, the principles of this what I call a method of living, becomes clear. Then it doesn't matter after that what you read. And you will probably be able to sift out what is nonsense and what is real truth. I say it in connection with Madame Ouspensky's death because she was one of the few people who was around Gurdjieff at the time of the Priore. And many of them have now died. More of them have died, I think, than are still alive. And the few that are still alive, well, the contact with them because of pressure of different work, of course, is not so easy to make. And moreover, many of us are not entitled to that kind of thing because we belong, as it were, to the next generation. Work comes now to you in the form of being second-hand. I'm sorry that you never met Gurdjieff. It would have been very helpful. You have to do now whatever you can with a picture and your picture in your mind of trying to visualize what kind of work he was doing. But the emphasis is on what is work and what are we trying to do with it.

Now, regarding questions. It is all right to ask questions in a group. And still it is necessary that you make them while you make yourself ask. That you overcome this silly idea that you have regarding other people. And that you also make yourself formulate certain things in a certain way because there will be, in the beginning, after the curiosity and interest has waned a little bit, there comes a period where you have to have more information and you have to have more data in order to work further. Every one of us goes

through that. And the only way by which you can tell what is needed, is when you ask a question. And to ask it in a group simply means a ~~little~~ little added difficulty because you are bashful and you don't want other people to know what you really think and you always have been used to cover yourself up. It is a very good exercise really to try to be honest with yourself in the presence of other people. And after all, they won't eat you up if you make a mistake. Now, so, the question is: what will it be?

QUESTION: (Kate Harris) My question is that I would like to know how I can begin to work.

ANSWER: Well, let's say this. We have talked about work in a general way. I think we have talked enough about the indication in what direction work should lay, in what direction we should go, And you tell me now how far you have tried. What have you understood so far about what is the necessity of work and in what does work really consist. When we say work on oneself, what is meant by it?

QUESTION: Well, the only things that I have done were the exercise in the morning of sensing. That's all.

ANSWER: Tell me about the sensing exercise. How did it work? When did you do it?

QUESTION: In the morning before I start work.

ANSWER: Have you enough time allotted for it?

QUESTION: Yes.

ANSWER: Do you have to get up early or....?

QUESTION: No. My time is my own so I do it, you know, before my work because my work doesn't start at the same time every day. So it doesn't require a great deal of discipline.

ANSWER: So when you do the exercise you don't feel that you have to do something else?

QUESTION: No/



ANSWER: Then you can devote the time to it. How long does it take you to try to sense? To, at least, to start to try to do the exercise?

QUESTION: Well, I tried it and at first it worked. I thought it worked well.

ANSWER: How long?

QUESTION: I tried for fifteen minutes. And then after about three weeks, I began to see that it didn't work so automatically and then I shortened the time because I felt that after a certain time, maybe ten minutes, I just simply lost the.....

ANSWER: Tell me exactly what you did?

QUESTION: Well, I sat down in a chair. And I tried to put everything out of my mind that I had around me. And I tried to feel my right arm and to sense that that was there.

ANSWER: Did you close your eyes?

QUESTION: No, I didn't close my eyes. And I did feel, I did sense that I had some connection with my arm. Originally I thought that I was supposed to know just how much it weighed.

ANSWER: Where did you get that idea?

QUESTION: Well, with the mention of the arm, I began to think of whether I have a fat arm or a thin arm. But afterwards that all went away, part of it.

ANSWER: Good. You use the word feel. You didn't mean that.

QUESTION: No. I meant sense.

ANSWER: Good. When you sense, how long does it take you before you have a sensation in your arm.

QUESTION: I don't know. I mean it doesn't start immediately.

ANSWER: No, but approximately. One ~~xxx~~ or two minutes maybe?

QUESTION: Well, it might be, maybe, three or four minutes I suppose. I mean, I couldn't divide it up but I think it's sort of towards the end of the ten minutes that I assign myself. I just began to ~~not~~ to sense my Right arm.

ANSWER: Let's go through it again, from the beginning. I sit in a chair. I want to sense. That is, I want to be in such a state that I actually can recognize or become aware of the existence of a part of my body. For that I now want to try to drain my mind. That is, I don't want extraneous thoughts. I don't want any particular thoughts that would interfere with that particular kind of desire. I have a thought that I ought to be able to sense the existence of my arm. Particularly my mind, and I know think about that. And I now think regarding my arm, that I want to get an impression of my arm as I sit. I want to receive it in my mind and for that reason my mind has to be almost a blank or as much a blank as I can make it. Also it has to be relaxed because when I relax it then there is the possibility that the different thoughts that are in it now, can leave me and will not bother me. At the same time, I have to sense my arm. I want also my body to be relaxed. That is, I don't want, when I start sensing, to have my arm have any particular tension. So I relax ~~my body~~ them; I relax my arm; I relax myself. I put myself in that state of wishing to relax and wishing to do an exercise. Now I close my eyes because I don't want to have outside impressions interfere with this process that I call an exercise of sensing. When I have my eyes closed, I try now to send a certain form of attention to my right arm. You see? All of this is slowly a process that is added on to gradually, step by step. So that I now find myself with attention being sent from a part of my brain to my arm, received by my arm, creating a sensation in my arm. And the sensation of that awareness of existence of my arm again being recorded back in my brain. This will take a little while because it is a different kind of, you might say, activity from anything that I so far have been able to do. Sensing I do not know in that way because I, as I have said many times, I mix it up with feelings and even in the use of the language I'm not entirely clear.

Now, maybe it takes two or three minutes. I have now, you might say, an experience of a relationship between my mind and my arm. Something apparantly in me is interested in that particular process. Now this something that is interested is not my brain, and it is ~~not~~ <sup>not</sup> my arm, and it is not my body, and it is not my heart, but it is something that becomes interested in this because I have made up my mind that I want to do this exercise for a definite purpose. The purpose is that I myself, as I am, try to wake up to the fact of my existence. And I use now the sensing exercise to become aware of part of myself, which awareness is registered in something that is independant of this exercise. I call it the beginning of my I. And it is as if, at that time, while I now try to sense, something is looking over my shoulder to see that someone, myself, is sensing. You follow that? Now, I have established a relationship between my mind and my arm. It is now as if this attention in the form of energy <sup>can</sup> ~~can~~ go back and forth between the two. And I become quite aware of a definite relationship which exists between these two points. You understand? Now I intensify it. That is, for some reason or other, I feel that I <sup>wish</sup> ~~like~~ to have more sensation, more awareness of the existence. And I produce in my mind, more energy, more attention, as if I concentrate on that particular effort of trying to be awake to myself sensing my arm/ This will take five minutes at least. Now I'm finished with my right arm. I withdraw the attention back to my head. I relax and I am now sitting simply as I am without sensing. I use now the same process regarding my right leg. And I go through the same kind of difficulties that I had originally. In the meantime, I will try to become aware and at the same time, I will have a feeling that that what ~~is~~ I do is that my arm is too thick or too thin or whatever it is, that I will introduce into this process, something of my feeling. And that must not be there. So, the difficulty again is that I bring sensing

to the proper place as a function of my body only. That is, producing a sensation only and not having anything to do with my feeling about it. Now with my right leg, I try something different. When I have established a relationship between my head and my right leg, it is as if the right leg is the one thing that exists and my right arm doesn't exist anymore. For the purpose of the exercise it can be there or it is not there, but just the same as any other part of my body. It is not important. What becomes important is my right leg. Now my right leg, I will try to put in different states of conditions of tension. And, at the same time while I do this, I want to retain the relationship between my mind and my leg; what I call sensation in my leg and sensing my leg. So the amount of attention, the amount of energy that is going into this, into this exercise remains. Now I change the object into a little bit more tense or a little bit less tense. You understand? This is part of the exercise. The same amount of time, the same amount of real wish, goes now into sensing the left leg. And, all during this time, my body tries to remain relaxed. And now I do the same with my left arm. Again, it is as if the left arm exists and the rest of my body doesn't exist. I do it first in this way. I sense my right arm; I withdraw. I am now ordinary person. Now I sense my right leg; after that, I withdraw. The second time when I go around, I sense my right arm but instead of withdrawing, I now produce the sensation and the sensing to my right leg coming direct from my arm without going back again to my head. So I sense ~~my right leg and then I sense my right arm and then I sense my right leg and then I sense my right arm and then I sense my right leg~~ and now I say, "I wish to sense my right leg." I sense that. Try to sense. This kind of exercise will require a great deal of time in order to acquire dexterity. And the aim is that at any one time when I say, "I sense", I <sup>then</sup> ~~can~~ produce immediately that sensation. And I



have the phenomena, the experience of sensing something in my mind. It will be a long time. But, in any event, that is an aim. Now, if I try, when I do this exercise, to do it for a week, I will lose interest. I stop it for a week and I do it the third week. I must, all the time, introduce a wish to do it. When that wish disappears, I can not do it. Alright? Now when I have a certain amount of dexterity in sensing, then I try, not in an exercise, but I try to sense in ordinary life. I walk and I sense my arm. I become ~~more~~ aware of the existence of my arm while I walk. And, at the same time, my arm and my head are related because of this sensing. Alright? In ordinary life, I cook something on the stove. I get hold of the handle; where I touch it I now sense my fingers and my hand. I become aware of that contact between the object and myself. That is, my hand. ~~and~~ And I now have a sensation which I call touch; but it is registered as a sensation in my head of having this contact and I become aware. You see, it's much more involved than you realize. So far it was a little bit of child's play. Now, we go to work. And we won't change the material. We only try now to make ~~it~~ the material really worthwhile, and to concentrate, and exhaust, extract from this material, from this exercise, everything that we can. Who else has been trying to sense? Alright. Then for all of you it is now clear what is the next step. Because I am quite sure you have not done it; not like this. Alright? Also you Robert? Yes. For one week. If we can, we report on it. Stop after one week, you know - even if you don't report. Then don't do it for another week. Then the third week again. And introduce again then as if it is entirely new. It is really a fact that if you try honestly and seriously to do this exercise each day, you will be tremendously surprised about your state of awareness. It is one of the best ways of helping you to wake up. But we don't do it because - well, why should I? But it is one of the best means. It is almost the "A" that has to be

struck in the "ABC" of the method. Alright. That is clear now?

QUESTION: (Hilda Gardiner) My question is in relation to the analogy of the carriage, the horse, the driver and the master. And I would like to know : ~~in~~ the driver has to master the carriage and the ~~the~~ horse and the carriage which rule the physical body and the emotions by the mind. Now, what does it mean exactly that the mind has to control the physical body and the emotional body? I don't have that quite clear.

ANSWER: The body is connected with the emotions by means of the shaft. The coachman, the driver has the reins in his hand. All he knows is to tell the horse to go left or right. He can not communicate direct with the horse because the language of the mind is not the ~~language~~ same kind of language as what the heart or the feeling center has. In order to tell the horse what to do, he has to use the whip. He has to tell the horse by a physical effect what is intended instead of being able to use the reins in such a way that the horse would go left or right or stop. That's about all he can do. He can not communicate any more. At the same time, the horse is very much tied to the carriage because of the shaft. Everything that happens to the ~~horse~~ carriage, happens to the horse. And the horse knows that he has to pull the carriage and, ~~every~~ every once in a while, feeling the whip, it knows that there is somebody who tries to regulate it. If the driver wants to talk to the horse, he can only do it by giving it oats, by feeding it. But he can not tell the horse, "I love you", than only when he has a very close relationship to the horse so that the horse understands gradually who feeds him. And then the horse can have a certain affection for the driver because he helps him maintain his own life. But otherwise, the exchange on an emotional basis, or the horse trying

to understand what the coachman wants is practically nil. Now, the relationship there is is: I have a mind. I tell my body to do certain things. At the same time, certain influences take place in my heart. I call it heart for lack of a better word. Solar plexus is probably better. But, in any event, my feeling center has certain considerations, a certain way of acting, a certain way of expressing its own life, and I call ~~thought~~ them feelings, and there is a language. When I try to formulate whatever I feel, I say, "I feel this and I feel that." many times I have said before, it is linked up with the condition of my physical body. But when it is something that I really care for, that I have honestly a feeling about so and so, when I can say I like or I dislike, or I have actually an affection, then something in my feeling center takes place and I have this. Now, I can not place it in my feeling center if my mind says, "You ought to love, or you ought to like or you ought to respect." It is a common occurrence that I can not tell my heart to do what it should do when it is contrary to what my mind dictates. So there is a constant difference of opinion, so many times, at least. Sometimes it happens to be quite alright and you feel quite alright because you happen to feel the same way as you think. But, many times, you want to do certain things and you think it is the right thing to do and you object to it because you don't like to do it. This is your experience. It is everybody's experience. And there is no talking to someone, a young boy, for instance, saying, "Don't love that girl. She is no good." he will continue to love her even if he in his mind will say, "It is not right but, nevertheless, I can not help it." So, the language between the two can not be understood. And they have to have a common meeting ground which is the body. I can tell from my mind something to my body and the body is sufficiently servile to follow whatever my mind dictates or says that it ought to do. I can make my body, when it is in a fairly good condition and

not too tired, I can make it do certain things in accordance with what I think is right or ~~in accordance with~~ what I think I want to do. I can have a certain ambition to make certain things with my body; carpenter work, sawing, building, driving a car, digging a hole in the garden ~~and~~ and so forth. All of that I can make my body do because it is quite willing to work under the guidance of something that this body can consider its master and is willing to admit it. When it is not too tired, let's say. When it is too tired, then it has a will of its own and it says no. I can not do it because I am too tired. I must rest now. And, even if you say that I ought to get up, I don't get up. Now, my feelings and my body are very closely related. And I reach my feelings, if I want to talk to my feelings, by means of my mind going through my body and then reaching my ~~own~~ feelings by a detour. Now, what is meant by the coachman and the carriage and the horse? The coachman has to learn a language that can be understood by the horse. It can only manage by making sure that the coach, that is the carriage, goes in a certain way in accordance with whatever <sup>the road will allow and whatever</sup> the horse can pull. And, for the time being, the horse can only be reached by means of the physical end so that the horse will have satisfaction and stays alive and will do a little ~~work~~ work because otherwise it is afraid it might get hit by the whip and it doesn't like that. It is not a love for the coachman that will make the horse work. It's because he's afraid he won't get his oats at the end of the day. Now, what happens? The coachman has reins. But the reins are not usable by him then only, as I say, for left or right or halt or stop and go on. That's about all he can do. But he can not, by means of the reins, tell the horse something direct. I have to learn to find out what is the channel that could be used between my mind and my heart. And both, at the present time, although they can meet in terms of the body and in body behavior, there should be a direct route between the two. This is



necessary because the horse is primarily an emotional body. It is my emotions, my feelings which, in me, as a human being, are not developed. They are developed up to a certain point. We call it, if the development is according to an octave, all that is developed is Do Re Mi of my emotional body. The possibility of working in oneself could have a result of fulfilling, that is, completing the development of my emotional body into the rest of the octave, Sol La Si by overbridging of Fa, a difficulty where I, at the present time, get stuck. I do not know if you know very much about the food diagram or the relationship of the different bodies with each other. I explained it once on a blackboard. But, if I have conscious impressions, at a certain point where it enters in my brain, then because of these impressions becoming conscious, that is, impressions which I now, while I am aware, receive, have a different kind of quality and go to a different part of myself than otherwise they are being received in the ordinary sense in my brain. When I make impressions that I receive conscious, and I constantly receive impressions, when I am awake while I receive them, they have a three fold effect. One is: the amount of energy represented by such impressions, will not go to my brain. It will go to something else. I call it subconscious. It is a state of my consciousness which has been buried and which has not been available to me, and which ~~has~~ has never received any particular food. And, for that reason, it was a buried treasure which never was paid any attention to. And only when I become awake, then that amount of energy can flow in the direction of my subconscious and gradually make this subconscious more and more conscious, and bring it to the surface. It is one effect. The second is: that by means of a conscious impressions, at that point, it can effect the evolution ~~or~~ or the completion of the octave of my feeling body, exactly at that point Fa where it now needs

a little more influence from the outside to help overbridge the Fa towards Sol La Si of emotional body. I don't know if you can follow it. It is a little difficult. I have a balckboard there but I don't want to bring it up now. The possibility from ~~the~~ one point where the impressions are made, it is the beginning Do if the soul body, the third body, now effects the second bosity in such a way that the emotional body can start to develop further according to Sol La Si. Sol La Si of emotional body means I make a language ~~between~~ my mind ~~xx~~ and my heart. And the food, that is, the material that is then produced in this emotional body, is Hanbledzoin. It is the blood of my emotional body which then starts to function in this body and makes this body more complete because it functions like blood in my ordinary body. It now functions in the spiritual body in such a way that it distributes food over that body so that the ~~xx~~ rest of ~~the~~ it can grow out into Sol La Si. This is the second effect of a conscious impression. The third effect of a conscious impression~~x~~ is one step firther over where it reaches the Si Do of my physical body. Si do means, in the development of that, if I can overbridge from Si to Do, more and more freedom from the bindage of my physical body because Do means the death of my physical body. Si Do means to prepare for death. At death, I'm entirely free because I can leave my body. As long as I'm alive, I'M subject to the influences of that body; its wishes, the conditions under which it lives, and how it binds me to Earth. At the point of Si Do, which I reach in ordinary life because I am complete as far as my physical body is concerned, ~~Si~~ and Do are seperated by a very small margin, half a note. But the necessity for that to be overbridged has to come from something inside of me wishing to become free. This wishing to become free is equivalent to willing to give up that what now bonds me. And the realization of that what now binds me is an obstacle, for me to become aware is exactly that

what bonds me now and keeps me asleep. So, the effect of the consciousimpression, in the first place starting on its own octave at Do, the formation of the third body as far as Do Re Mi is concerned, The second effect is the formation of Sol La Si of the emotional body. And the third is the try ng to complete the effects of the whole octave of physical body at Si Do, so that at Do, I am as if free from this world. All of this has to do with the establishment of a relationship/<sup>direct</sup>between my mind and my feeling. Because only on that basis could there be any relation between the three centers, first functioning independantly of each other and then combining with each other in accordance with the exchange possibility of the language between them. So, you see, it is ~~extremely~~<sup>become</sup> extremely important. The three cnters can never ~~be~~ one unless that bridge, the reins, that Hanbledzoin has been made and is used for the formation of the ~~growth~~ growing out of the second body into Sol La Si. And that is why the process is so long. Because it can not be done oevr-night. It has to be done time and time and time again. But when finally it can be, let's say, that the three centers can meet, more or less on equal terms, that they all three have a vitality and that they can then combine on their own wish. Then the master can combine the driver with the horse and the carriage into one unit and becomes then useful for the master to go any place he wishes to go. You see? The unity of the carriage, the compact, that what could become an entity, can only be of use to the driver when he, at any one time, can tell the master where he wants to go. And the master can tell the horse and the horse will pull the carriage. All of them in a certain form of harmony under thr direction of the master; the passenger who has an aim of utilizing the carriage, the horse and the master, that is, his body, his personality, for the purpose of becoming an individual. What I'm saying, of course, has many different kinds of perspective. And, for the time being, it

is enough to see how, at the present time, there is no relationship between my mind and my heart. But, if I work, I will understand much more of what takes place in my heart, and my mind will become much more understanding. And the whole purpose of trying to work on oneself or to make impressions conscious, simply means that I change my intellect, instead of having a conglomeration of many facts with associations, that it is changed in an understanding quantity. A container where there is understanding instead of knowledge. Some day I will explain it more in detail: how the bodies are related and how the relation of such bodies are actually what is meant or indicated, what is meant by being. Because being is still something a little different from what we have talked about. The being comes in as a combination of all three centers and three bodies into one, under the guidance of the master. And the master then can use the totality of the three bodies as being to enable him to live on a different plane than is now possible on Earth.

QUESTION: (Hilda Gardiner) What is the master then? The will?

ANSWER: No. The master becomes the expression of a form of absolute on a different plane. A master is not like we know, you and I. The same way as we don't know what <sup>God</sup> ~~absolute~~ is. We only say that certain things outside of us which are or has a higher quality I call I. It is not I but it is, for me, at the present time, my God. It is not really God. Because it has nothing to do with God as yet. It is only when, if by work, I could mount or rise, grow up. evenve to a different plane, a planetary plane, that is, second body, to a higher plane, solar plane, that is third body. Only then, at that point, in solar system, when I am Sol will I be able to see the possibility of all solar systems, milky way and absolute. Then I would have God. But God is not even the three into one. God is the combination of everything existing; absolute as well as negative



absolute, including in the totality of the cosmic scale, having been brought into one point, then it will be God. So, you see, this is a merging process. I proceed in trying to understand and have certain formations made in me becoming an entity; the master, at the present time, is still outside. Then the master has a function regarding that what has become an entity. And, in its proper time, also again will merge with that and a third form which is above the master, guiding the two again produces another entity. And that entity being produced under the guidance of still a higher force, has exactly the same relationship as at the present time, my ordinary physical body has towards its master, which I call God. Progress is like this.

QUESTION: (Hilda Gardiner) Mr. Nyland, in relation to the physical body and practically speaking in every day life, should our mind command our body?

ANSWER: When you have to tell your body every once in a while, "Get up."

QUESTION: But would we, all the time, have the preference that we should do what our mind.....

ANSWER: I don't think so.

QUESTION: No?

ANSWER: No. I don't think your mind knows. But, I think it is necessary to establish something against the body. If the body is lazy and wants to sleep, try to wake up at five o'clock in the morning and get up. The body doesn't like it. The mind would be willing to try, as a , let's call it, an adventure. Give yourself a little task. You tell the body to do this, to do that, to move this way, to move that way. My mind wishes it. It doesn't make any sense to do this way or that way then only that my mind wishes my body to be controlled by my mind. I say, I do this, I do that, then make it do it. Be on time. When you say, "I'll be there at ten o'clock",

-- then ten o'clock. You see, you have to teach your body to become responsible to something that is, for the body, a higher form of life. The mind is a higher form of life than the body. A body is nothing else but meat and a little bit of blood and some nervous system which we call feeling. But the mind is of an entirely different kind of material. And it can be extremely fine, refined. And it vibrates in itself as a thought process quite different from a material form that I call my needs (?). So, if I come to the point of valuating what is really worth more: my body or my mind? I say, my mind. With my mind I can think, I can formulate, I can philosophize, I can have memory, I can have imagination, I can have ~~ix~~ also hallucination. But, in any event, it can function. It can make me, that is, this body, do all kinds of things like teaching the body certain dexterities. I can make my body conform to something that I call my will of my mind wishing my body to do this or that regardless of what the body wants. I can even say to the body, "You're tired but you're not going to rest. You do this. You do that. Only when you are very tired, then you can rest." The body objects. But the mind can be strong enough to insist on it. And there are lots of people who have a very strong mind. You can call it strong-willed if you like. But in any event, it is the mind that has to direct it. You walk on the street and you are tired and you want ~~to take~~ to take a taxi or a streetcar or a bus. And you don't do it. ~~ix~~ You keep on walking until you are tired and then you keep on walking and you are more tired and you keep on walking. You see? You're chopping wood and you have done, let's say, two cords, and you are really very tired. You say, "One more." You see? My body is quite willing as soon as there is something that is stronger and to be open to that kind of strength. It has nothing to do with being awake, but it has to do with a relationship of acknowledgement that something is stronger than something else. And when I say, my

body craves a little piece of candy and my mind says no, well, - maybe it's not good for my stomach. Then it's fairly wasy but if it's something that I enjoy and will not have had effects on my stomach, and then you say no, it's quite a different thing. You see? You know how your body sometimes wants and you say no and then see what kind of fight there is. Between the body you can relate but with your heart you can not relate.

QUESTION: (Hilda Gardiner) When you speak of impressions and being aware at the time the impressions come in or are happening, what kind of impressions do you mean?

ANSWER: Impressions that you recieve at the present time.

QUESTION: Any kind fo impressions?

ANSWER: Any kind of impressions that you get through your sense organs. You see, you hear, you feel, you touch, You know, all of that is constantly, as it wefe, pouring in on you, and makes you alive; helps you to continue to live. If they were cut off, you would die. But the questions is now: where are they going? You see something with your eyes. It is registered in your brain. By association you recognize a certain table and by someother strange means, you say, "I don't like it." It's not a function of yourtr brain to like it or not like it. But your emotions, in some place or other, is mixed already woth the other centers. So that, when a pure thought, that is an image from the outside, is registered in ones brain, something else is there which starts to classify it, to like it or not like it, pigeonhole it, hold it there, this and that, have an opinion about it, and a variety of things that are immediately drawn from the storehouse of your brain in connection with this new impression that you recieve. Supposing you have never met a person and you see a stranger at a certain time and you shake hands. You have an impressionx and what takes place in your mind? Oh, he has blue eyes or you don't like his face or why does

he wear a mustache. What's the matter with him? Can't he talk? Things of that kind. ~~Explain~~ You have immediately a whole slew of that kind of impression founded or not founded, nevertheless. Your mind is very active. These are the impressions I mean. It's ~~an~~ simply an influence; something by which I am effected. I call it impressions because it is a good word. It is an imprint, you know, as if it is pressed in. It is like that. Now, that what receives, my brain, by means of my sense organs, I say is, at the time when I'm awake, that is, if I'm aware of my existence, then my brain being under the scrutiny also of my awareness, starts to function in a different way. You might say that ~~it~~ is almost like a supposition, an axiom. It is something that I first must assume. It is very similar but not as yet an axiom until I have corroborated it a sufficient number of times. It is like a working hypothesis. I say that takes place when I am awake. I then am, with my brain and everything of me, in a different kind of state. I mean by that, that at that time, that what is my receiving apparatus can receive certain impressions, a form of energy, in a different way. And it need not go in the usual way. This is really what I mean. I make myself, with my brain and everything that belongs to me, in such a state that I am not naturally reacting towards an impression. I receive by an impression, by means of an impression, a certain form of energy. What is energy? It is something that I can work with. I do not know very much more about it than only that it is, perhaps, a certain quantity of some kind of material that is, for me, that I can use as food and that can be converted into me by means of certain organs into something else which is more useful to me. That is, when I eat, it is like energy I receive. I extract from it a variety of substances which ~~feed~~ feed me and because of that I am healthier than before. An impression from the outside represents a certain form of energy that I receive by ~~a~~ means of a rate of vibration. I call it light,



which effects me and now are lodged in my brain. And I know it must be a form of material, something material, because at any one time I can recall that what has been stored away. You see, I can not recall something that was ephemeral. It has to make an impression that is lodged in me. And, therefore, the effect of that what I call seeing has created in me something that is now pigeonholed, but, at any time in the future, I can recall and bring back as an image. There must be something more than just: an image is temporarily there and as soon as it is out of my eyes vision, the image is gone. It is different. It has created in me, by means of that light energy which came to me, a certain change exactly like a photographic plate will make a different kind of picture on that plate when it is exposed to something outside. And then, when it is changed, I now can develop it and there is the photograph. In my memory, I bring back such photographs of myself, of impressions received before. There they are. And I must come to the conclusion that something ~~has~~ has taken place; a different kind of configuration in my brain, which I now call the image and the recollection of that what has been the impression that I received before. It sounds like belabouring a point. But, it is difficult to say what form of energy is there; that I have to admit something that is of material form. Because if it were not that, I could not recall something that is not material for me. For instance, there are certain things that are non-material, which, at a certain moment, exist, and which come to my notice. For instance, what is called ~~the vital point~~ in physics, a vital point. It is a condition of the ether, a certain substance that we assume also exists in such a way that it has a certain tension in relation to that what exists outside of it. And, because of that, I say it has a different configuration, very much like the wind will effect conditions in the atmosphere and produce, at certain times, pressures, high or low pressures, and because of that, there is going to be movement of wind, or

a storm or a hurricane. In the same way, I know that a certain force can exert, outside of its force, a certain condition in the atmosphere, as represented by the carrying of such forces which I call ether. Also that is a very vague kind of concept. But, at least, if I think about magnetism or conditions where electricity is produced and so forth, certain conditions outside which become attracting ~~or~~ detracting/ Something that exists, although I can not see it with my eyes and I know ~~there is something~~ nothing material that is exchanged between the two, because I can not measure it. That is, I have nothing by which I can measure it. I must assume that it exists, but it is a secondary result from something that does exist. I would say the same thing takes place in ones brain. I see something. It is transported by means of nerves, through a very intricate arrangement of little bits of sensitive parts into that what is my brain and, most likely, produces there a molecular change in the substance of my brain, in such a way that as if when I recall it, it is exactly that kind of an image. Exactly as they do now by computing machine and even by tape recorder. So, now we have had a little lesson in physics. And it all started out with the reins, the driver and the horse.

QUESTION: (Alice Watson) May I ask a question about your answer about making impressions conscious? It is a subject that I have to continually work on. I mean, try to understand better. Do I understand from what you said tonight that if you see somebody has blue eyes and you recognize this or whatever it is, ~~that~~ if there is no emotion <sup>following</sup> ~~flowing~~, that it could be conscious?

ANSWER: Yes.

QUESTION: So you leave out the emotion?

ANSWER: Yes. It is very difficult but the fact of the existence, whatever it is, can be described.

QUESTION: Yes, but you have no reaction?

ANSWER: No, no reaction, no feeling one way or another. It very seldom will happen. And the difficulty is that when you see it and you register in your mind that it is blue, then you are already doing something different from being awake.

QUESTION: What was that you just said?

ANSWER: You're doing something different from being awake.

QUESTION: The preceding statement.

ANSWER: If you say it is blue, you already describe it. And the describing belongs to a function of my ordinary mind.

QUESTION: Well, then how would you react consciously to blue eyes?

ANSWER: Simply you react in such a way that you notice it and at the same time, remain aware.

QUESTION: Of yourself?

ANSWER: Yes. Remain aware. That is presented outside of me. I receive it in my brain and, at the same time, that what now is me, is divided into a little bit of receiving apparatus registering that person, and another part of me which functions regarding myself as being awake to myself. So it is really a form of ( ? ). But I am conscious about it. Part of me is aware of the other part of me. The other part of me is functioning. A split is there.

QUESTION: Well, then I am wondering if I am doing it sometimes because when I do make an observation about something and I begin to react to it, I say, "Stop Reacting. You are reacting in such a way." Am I at all conscious?

ANSWER: You should not say stop reacting. You should say wake up. When you say stop reacting, you do the same thing as if you are reacting. You are in your ordinary life. You continue with the discussion. But, when you realize that you are reacting, the only antidote is to wake up. Never mind what was taking place as a reaction or as a form of behavior. It can go on. And you allow it to go on. That is, you couldn't stop it for one thing. But what you

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can do, is to withdraw with part of yourself and to look at it. You see? And therefore, if I say wake up, I use then ammunition for the process of being awake. And I do not follow the discussion process of I like blue eyes or I don't like them. You know now? It is different. Do you understand?

QUESTION: (Mary Whittenburg) You asked me to report on my relaxation that we discussed last time. I followed what you told me to do. And I did find that I was able to relax more than I ever have been but I didn't do any more than that. I was able to get the thoughts out of my mind more than ever before and I was able to relax my body and my emotions somewhat but I wasn't necessarily present to myself. Or perhaps I don't understand.

ANSWER: Yes, you understand. It is quite right. And this is good as a first step. You see, one starts to realize what takes place. And ~~in~~ you try then to put your body in such a state where there is not as much material that is interested in the process that takes place, so that the body itself can have its own existence. But now, if you just make that as a statement or it is for a little moment ~~x~~ that you realize that, it falls back again into its ordinary conditions of ordinary life because there is nothing to hold it back. You see, the law of gravity constantly operates. And the only way by which I can counteract it, is by putting my hand under it. It is still operating but it has no effect on that what is on my hand. So, unless I keep awake all the time, I will fall back again being subject to that law of gravity which I call natural. Now, in order to continue this and not to fall back into a natural way again of being asleep, I will introduce something that is a little different from usual in this state, while I am aware, by making my body do certain things. So, first I relax. I drain it as much as I can. I drain; I come to myself. I start as if really I'm new again. As

If I am not and need not be effected by ~~the~~ variety of things that always effect me. And I can, every once in a while, say, "No, no. Not now. I won't play with you." Relax. But now, at that point, I've got to have my body do something. Otherwise it is left to itself and the body will only start to function when it becomes, when it is under the authority of something that again functions as a master. So I am relaxing. I'm now in a very relaxed state up to the point where I almost will fall asleep again. At that moment, I get up. I now try to keep my relaxed state. I walk. All I wish to do in walking, is to use the muscles necessary for walking, but not for unnecessary tensions. All I wish my body to do, is to be supported by my legs. All I wish my head to do, is to stand on my body. No more. So, my relaxation will drain my face. I will take away a facial expression. I will try to ~~take~~ away, while I walk, any tensions I may have in my arm, any tensions I will still have in my shoulders because I got up. My body, when it gets up, immediately takes on the form belonging to that what it always has done, which is to be tense. And my problem was: first to relax. Then maintain relaxation and giving my body now something to do, now I have two things. First: the continuation of that what takes place which is my walking. The second is: remaining relaxed in as many parts of my body as I can. Both of them now are under the scrutiny of something, a place, as it were, outside of myself, watching myselfx walk and also telling myself to relax. That is effort. You see, then there is no time to fall asleep. And that way, I can keep awake much longer and really, I can have the satisfaction that I do something with that what I have achieved in the form of relaxation.

QUESTION: Well, how long should I do something like this?

ANSWER: Until your energy is exhausted. There is a certain amount. There is only a certain amount of wanting to do it. After five minutes, after ten minutes, you have no more desire. Sometimes, you

have, yes. At other times, you don't. You'll find out. You know yourself. Maybe you don't know when you slip into ordinary life. But there will be, a little later, a realization that you have slept. For instance, let's say you're tired in the evening and you want to go to bed. You know you have to do certain things; you know you have to read. So you start reading - nice philosophy, Leibnitz or somebody. And there you are and pretty soon your eyes are closing. And you say, "Where was I?" So you start reading again. A little later, ~~you~~ when you wake up, you have fallen asleep again. You know? Three or four times and then you say, "Ah! Stupid fool. Go to bed." You see? One realizes when one is sick and then you don't try anymore because everything that you try after that is a forcing. And there is nothing that one can force at that time because you are too tired to realize that you are too tired. That's a fact. If I am so tired that I don't function any more, then I am nothing; I'm lost. And only all I am is a piece of meat and I ought to go to bed and try to restore it and hope for the next day. Don't try the impossible. It's really not worth it, Because in the morning when you have no excuse, then you try. You see? You eliminate the excuses. You say, "But I slept well. Really I'm interested in my life. I want to make something of it. There is a possibility for me. Here's a day. There are opportunities. Where are all the promises I've made to myself? Here they are. No telephone. I now work." Exactly the same as determination in ordinary life. And that is why there is such a close relationship between them. If I'm in ordinary life slipshod, in this kind of work, of course, slipshod. If I'm no success in ordinary life, how can I ever be successful in this? It is ten times more difficult. If I can not get up early in the morning because I'm so lazy or because I love myself so much, how the hell can I wake up in the sense that we mean it? It can not be done. If I think that I need this or that or the other for myself



and my well-being, I will never give up anything that really amounts to something in order to grow. So yousee, the determination, as far as I'm concerned in whatever I have as a wish to work, depends entirely on my already developed sense, myx developed sense of wish and will. What I call in ordinary life, my will to do certain things and pursue or. If I want to pursue it, then I have something that I can put to a good use. But, if I'm already a nimcompoop, I will never work. If I'm a psychopath, I will never work. If I am abnormal, I will never work because there will be a time at which certain things will be necessary for me, and I can not control it. And it is very necessary to see this. People think that it is necessary ~~because~~ out of curiosity because they ought to be interested in what Gurdjieff has said and so forth. And where are they in ordinary life? They don't amount to anything at all. And it's not only conditions. Let's say a person has no job. Alright, he has no job. So he goes and he has a job and after ~~two~~ two weeks, he loses it again, and he goes to another job. Why? Of course, there are difficult conditions and people sometimes are unhealthy and people sometimes have a bad run of luck and all the variety of things that can happen to someone. But, if I keep on blaming outside conditions, other people, things that are outside of me, never me, but always ~~make~~ outside, I will never work. I will never work in this sense because one of the things is to see that I am responsible and not someone else. I can not lean on anyone else. It is my funeral; it is my world; it is my doing. If I can take that responsibility, then perhaps someday I will work when I realize that I am, as I say, a nimcompoop, that I'm nothing. That I really can not do anything at all than just I am a piece of meat. But, when there is some ambition and there is a little bit of that kind of aspiration, when there is something that I call hope, something that believes in the possibility of developing, that I'm willing to sacrifice; that I want

to do it because I have an aim in life of certain things. I want to make a relationship with my mother, my father, my children, my wife, my husband, my friends. I want a relationship. I want this and I devote time to it and I think about it. I consider it. And I want this and that. And, will I go out of my way and I will remember; and I will telephone at the proper time, and I will be home at the proper time, and I will not be like this and that... oh well,... nevermind. When I am like that, I am not capable of doing any work regarding trying to become conscious. Consciousness is something that is absolutely important but only if I already fulfill obligations in ordinary life. And if I shy away from it or I find excuse s of certain kinds, I will never be able to understand even what is meant by the sense of trying to become conscious. I have, for a little while, curiosity, yes. And I fool myself and I believe that I ought to be able to do one thing as well as another. No, I can not. This requires all of me. If I want to do it, fine. If I don't want to do it, then I'd much rather not do it at all, and become, so-called, a good man. I try. Many of these things, you know, I think I can do and, at the same time, do something else. It is impossible. I have to learn. It takes a long time and one can not expect people immediately to have such an attitudes towards work of this kind as id it is already a part of them, as if they couldn't live without it. It'll be a long time. And it is necessary, of course, to study that what goes before hand, that I must now go through simply to find out what I am and how I am in ordinary life. And why do I place constantly something else for that what I really deep down in my heart, I know what is the cause of it., but I never want to say it. And it is in small things. I eat. I put dishes in the sink and I hope that tomorrow someone will come to wash them. Why do I? I sleep in a bed. It looks all right. These are the things. I allow myself under such conditions to do that and then I

would like to become a man. It's very serious. And it has to be seen in a serious way because then only in accordance with that what I consider serious, only in accordance with that, will I actually accomplish something that has a meaning. If it is not something that I fight for, what is the sense of having it? But when I fight, then that what I will gain will have that kind of value. And maybe in ordinary life, we start. Even in an unconscious way. Let's try to do simple things; out of the ordinary because that what I am probably blocks and I call it my nature, all right. ~~Then~~ Then I do something that is unnatural. And I clean up the dishes right after I eat; things like that. They belong to life. They belong to this kind of work. They are preliminaries to work. They are the necessity for work. They are the only means by which work ultimately can have a definite meaning and become part of us so that then work can sustain us. And we have to make our body and our thoughts and our feeling as if they are already on the service of something else. Then when we acknowledge that, we ourselves can be a little more free. And with that I can say, "Here my Lord, take me." So let's work this week if we can. Remember. Can it wait till next week? It's enough for tonight. It's all because of your question of the reins. Goodnight. Work.